

古今畫林

二

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三洲長英題

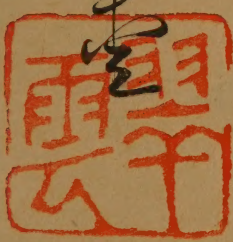


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牛若吹笛圖

松本楓湖筆

源義經幼名牛若と云ふ金賣吉次小伴とれ
て奥羽より下りける時三河國守伏見兼高の
家に宿る牛若月を踏みて門外を逍遙しけ
る小遙に琴の音に聞ふる家ありりれむ其
門前は佇み腰より笛を出し琴は和して吹
けるに中より女出て來りて牛若は招き入
る牛若入りて之を見る小一美人多くの侍
女と管絃して樂めるなり牛若も其内は
交り笛を吹きて共に遊びけるが其美人も
兼高の娘淨琉璃姫といへるものありとぞ
妻しくは淨琉璃十二段ふあり十二段は小
野のお通の作りて淨琉璃の元祖あり世
ふも此美人を義經記にある所の鬼一法眼
の娘とほるものなりあはねどそは大ふ
る誤りなるべし但し此十二段も作物語ふ
れを實説ふはあらず

USHIWAKA PLAYING ON THE FLUTE.

By MATSUMOTO FŪKO.

Ushiwaka was the name by which the gallant Minamoto Yoshitsune was known in his childhood. When he was still young, he went down to Ōshū from Kyōto accompanied by a tradesman called Kitsuji. On the way thither, he lodged one night at the house of Fushimi Kanetaka, the governor of the province of Mikawa. It was a beautiful and serene evening. Ushiwaka sauntered about the garden in the moon-light, and attracted by the melodious sound of the harp (*koto*), he advanced to the house of the player, and began to play on his flute keeping time with the performer. Presently a servant-maid came out and conducted him to her mistress, a beautiful girl who was playing with her maids. With her, Ushiwaka passed the night very pleasantly. She was the daughter of the governor and her name was Jōrurihime. This little incident forms the subject of the "Jōruri Jūnidan," the first Japanese drama ever written (XVI Century).



神功皇后塑像

小林永興縮圖

神功皇后ハ氣長宿禰オキナガシラクの女メフフて仲
 哀帝の皇后あり御名を氣長足姫オキナガタラシヒメと
 へり仲哀帝熊襲を征せんとて筑
 紫下り給ひ一時皇后熊襲は親征
 を勞せば對岸の新羅を伐うんと宣
 ひけども帝從とゞて會崩給
 ふ因て武内宿禰と謀り自ら將と
 りて筑後を平定し松浦縣より船を
 舩フネして直小新羅は突至新羅王は
 降し其全土を我屬國小歸して凱旋
 給へり治六十九年壽百歳みして
 崩し給ふ此木像ハ大和國手向山に
 傳ちるものなり

A WOODEN IMAGE OF THE EMPRESS JINGO.

BY KOBAYASHI YEIKO.

The Empress Jingo was the consort of the Emperor Chiūai. In that Emperor's reign, a ferocious tribe in Kiūshiū, known in history as Kumaso, rose in rebellion (A. D. 193), and the Emperor led a force in person against them. These Kumaso, being re-enforced by Coreans, were not easily subdued. The Empress suggested that he should first conquer Corea, but the Emperor did not listen to her. However, on his decease soon after, the Empress took the command of the army, and having consulted with Takenouchi-no-Sukune, led an expedition to Corea, and conquered the whole country (A. D. 200). Corea then became a vassal-state, and long continued to pay an annual tribute. The Empress reigned for sixty-nine years and died at the age of one hundred (A. D. 269). The wooden image, which the accompanying picture represents, is still preserved at Tamuke-yama in Yamato.



永興縮圖



僧西行訪江口君

故 菊池容齋筆

左兵衛尉佐藤義清出家して西行と號し實に一代の歌人なり或時天王寺へまゐりける道より雨は降りたり江口の里乃遊女の許に立寄りて一夜の宿を借りけるに遊女假きと云ふは西行遊女の習ひ盛々たるものなり其宿は假せ唯一人すゝひありく入道なれを借さぬもことありたりと慚ぢしめて

世は身を厭ふてこそを難からめ
假りの宿を惜むるは心

と詠みて示しけるは遊女立どころに

世を厭ふ人とも聞けを旅の宿ふ
心なむおもふ思ふはけり

と和してこれを西行大に感へて強いて泊を求めて終宵閑談して別まけり其後此遊女剃髪して佛道に歸しけるとぞ其髪を落しける時に

髪あらうふの毛を深きぬきに
髪つもなれそふをけり

SAIGYŌ THE PALMER AND THE DANCING GIRL OF YEGUCHI.

By KIKUCHI YŌSAI.

Saigyō the palmer had formerly been a knight in the service of the Emperor Gotoba (1186-1198), but leaving home while he was yet young, wandered about the country until his death at an advanced age. He was a great poet, and his poems are still popular. The picture opposite represents the palmer asking a night's lodging of the dancing girl of Yeguchi.



春齋



英 一蝶筆

一蝶は元多賀氏通稱と治右衛門又
助之進といへり翠簾翁一蜂閑人等
の號あり中年小剃髪して朝湖と號
す大阪の人なり十五六の時より狩
野安信より從ひて画を學び研究も
こや久うと遂に妙境に至る後自
一流を開いて畫名一世に轟く元祿
十一年故ありて三宅島に流さる居
ること十二年免されて江戸に歸る
大まより氏號哉英一蝶と改む画名
益高し享保九年歿し年七十三

THE JAPANESE GAME OF BATTELDORE AND SHUTTLECOCK.

BY HANABUSA ITCHŌ.

The picture opposite represents the game of battledore and shuttlecock played by court-ladies about two or three hundred years ago. The shuttlecock has been thrown on to the roof, and a man is trying to get it down.



英一蝶



狗兒圖

鈴木華村筆

韓非子小曰く畫を能くする客あり
齊王問ふて曰ふ画い如何なるもの
最も難きぞ曰く犬馬を画くこと最
も難しと曰く如何なるもの最も易
きぞ曰く鬼神を画くこと最も易し
犬馬は人の知る所なりて旦暮前
に聲き類をなすと類せざると一目の下
に明あり故に難し鬼神は形無きも
此よりて前より聲きば人亦其形を知
らず故に易しと此圖狗子を寫して
殆ど其神に入る作者の苦心想ふべ
し

THE PUPPY.

By SUZUKI KASON.

His young master has gone for dainties and left a kite, with which the naughty puppy is having a pleasant time of it.



華子



仁田忠常入洞穴圖

故

大石真虎筆

大石真虎ハ尾張の人にて有職故實の画
は最も名高シ天保四年四月十四日死す
行年四十二歳なり此圖も仁田忠常富士
の人穴に入りし所あり東鑑建仁三年六
月の條ふ曰く三日將軍駿河國富士の狩
倉は渡御す彼の山麓は大谷あり之を人穴と稱す
其所を究め見せしめんが爲に仁田四郎
忠常主従六人を入れらる忠常御劔を賜
ふて人穴は入る翌日人穴を出て歸參
け往還一日一夜を經此洞校として踵を
廻す能く又暗うして心神を痛まむ
主従松明を取る路次水流まで足を浸し
蝙蝠飛びて顔に遮る其先途は大河あり
云々と

NITTA TADATSUNE EXPLORING THE CAVE OF FUJI-YAMA.

By ŌISHI MATORA.

The artist was born in the province of Owari in 1791 and died in 1833. He is best known for his historical pictures and delineations of old manners. The accompanying picture represents Nitta Tadatsune exploring the cave of Fuji-yama. In 1202 Yoritomo hunted in the plain at the foot of Fuji-yama. There was a great cave called Hitoana. Yoritomo ordered Tadatsune to explore it, and Tadatsune with his five retainers entered it, and after spending a day and night returned and informed his lord that it was very narrow and dark with a great river at the farthest end.



真美



上海城北小景

久保田米僊筆

上海ハ江蘇省不在リテ松江府ノ隸
す此地ハ周の揚州ヨリモ奏の代ハ
婁縣とあり會稽郡に屬シ漢魏晉の
代ハ吳ノ屬シ唐ハ華亭といひ
元明清ハ松江府となる居民五十
餘万口あり今より三十年前始めて
英人と約して此處に外交貿易を開
きより西洋各國の商賈競ふて來
集リ日を追ふて繁華に趣き今モ支
那の開港場中第一の盛區とあり

A VIEW OF SHANGHAI.

By KUBOTA BEISEN.

Shanghai is a well-known seaport of China. It was declared open to foreign commerce about thirty years ago. Since then it has become the greatest seaport in the Chinese Empire. It now contains a population of more than half a million.

上海北界米舖



元禄年間娼婦圖

故 菱川師宣筆

菱川師宣通稱ら吉兵衛友竹と號す
房州保田在の人家世々縫箔を業こ
せり師宣若年頃より江戸に出で
て縫箔の上繪を學びける小性來画
才非常たりけむ土佐狩野及び岩
佐又兵衛等の筆意を摸して専ら風
俗画哉作り遂に一流を開きて日本
繪に名手とあれり其歿年詳あらざ
れども元禄年間を盛りにせり

A FAIR WOMAN IN THE LATTER PART OF THE XVII CENTURY.

By HISHIKAWA MORONOBU.

Hishikawa Moronobu was born at the little town of Yasuda in Awa. Embroidery was his hereditary calling, and so in his early years he went to Yedo and studied the art of painting for embroidery, but his artistic genius led him to study the schools of Tosa, Kano and Iwasa Matabei. He soon became one of the chief artists of his time. His principal productions were *ukiyo-e* (or popular coloured-pictures). We are ignorant of the date of his death, but he flourished in the latter part of the 17th century.



渡頭雷雨圖

菅原白龍筆

翁名ハ元道白龍と號す羽前の人なり
始め南畫哉熊坂適山ヲ學び専ら
清明の画風を愛け後法を取り工を
化し本邦の山水ヲ寫し別ハ一家哉
爲す今は東京日本橋濱町に隱居す
翁頗る多藝にして詩書篆刻をも能
くす自ら此画ヲ題して曰く

電光閃々怒雷趨。猛雨壓山山欲無。
昨日渡頭經過處。今朝試寫入新圖。

A FERRY IN STORMY WEATHER.

By SUGAWARA HAKURYŌ.

The artist was born in the province of Uzen, and is now living in Hamachō, Tōkyō. He is an accomplished man, well versed in Chinese poetry, calligraphy, engraving and many other polite accomplishments.

京師夏日
白雲六奇



猫奴圖

故 横山華山筆

横山華山名ハ一章字モ舜朗京師の
人始め岸駒を師とシ後深く吳春茂
慕ひ遂に其胎戕奪ふて別ハ一家を
作す作る所のもれ實ハ絹素に脱出
けるの想ひあり殊に人物鳥獸に至
るては一瞥して真ハ逼らざるなり
天保八年三月歿す歳五十四左の圖
の原本を稻茂登長三郎氏の所藏な
り

THE CAT.

By YOKOYAMA KASON.

Yokoyama Kason was born in Kyōto in 1783 and died at the age of fifty-four in 1837. His productions are famous on account of their life-like truth. He was particularly skilful in representing human figures, birds and animals.



泰山



告天子圖

故 狩野尚信筆

尚信通稱は主馬自適齋と號す孝信
の二男ありて探幽の弟なり父及び
兄は画法を學びて其妙は極む後愈
研究して別は一格を出し山水人物
花卉鳥獸一も能くせざるものあり
當時兄探幽と其名を等うて譽を
一世は馳す慶安三年四月歳僅ふ四
十四ふして歿し人皆之を惜まざる
ふ蓋し木挽町狩野の家は興せし
は此人なり

THE WHITE LARK.

By KANŌ HISANOBU.

Kanō Hisanobu was the younger brother of the well-known artist Kanō Tanyū. He and his brother were the two greatest artists of their time. He was born in 1606 and died in 1650 at an early age of forty-four, much lamented by his contemporaries.



白道齋



美人浴後圖

永峰秀湖筆

蘭湯ふ浴ゝ歇みて正に新衣を着く
るの時是美人嬌中此嬌あり徐秋濤
枕邊笑を備ふ哉知りて渡頭愁を分
つ此趣きあるを知らば蘭湯晝沐す
るの情を蕩もべき哉知りて浴ゝ歇
みて新衣を着くるの更ニ風趣ある
哉知らば吾以て美人譜を補ふんと
す

A JAPANESE BEAUTY.

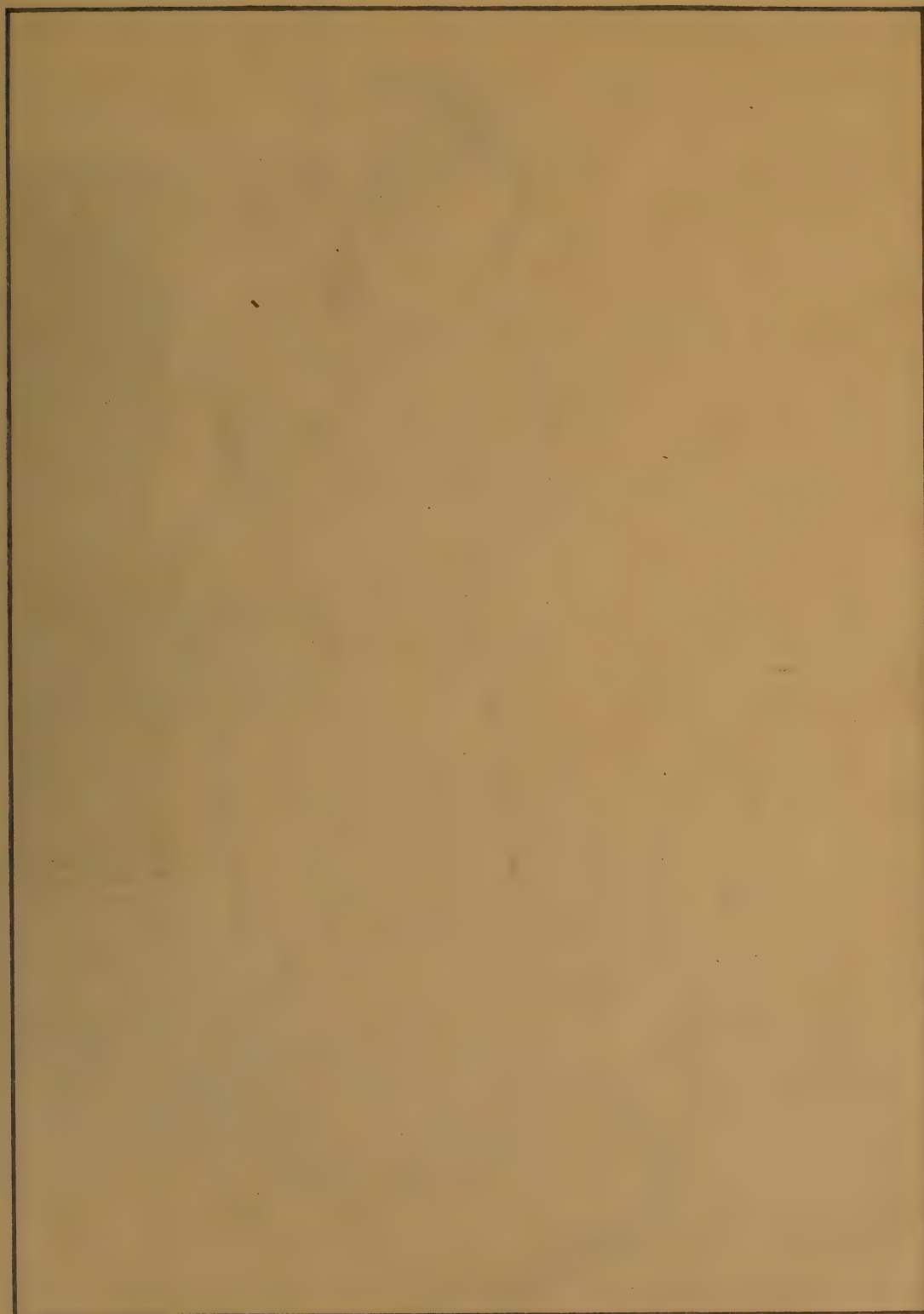
By NAGAMINE SHIUKO.

The accompanying plate represents a Japanese beauty just emerged from the bathing.



秀湖





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THE KOKON-GARIN.

No. 2.

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